

CATHOLIC THEATRE

OFFICIAL PUBLICATION
of
NATIONAL CATHOLIC THEATRE CONFERENCE

Vol. XV


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No. 1

President
Sister Mary Angelita, B.V.M.

Vice-President
Rev. Robert Johnston, S.J.

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Editorial Office: College of St. Mary of the Springs, Columbus, Ohio



Sister Mary Angelita, BVM
Cameo Players
Immaculate Conception
Academy
Davenport, Iowa

And When It Happens . . .

by ROBERT SMETT

The signs of the times all say GO—the teenagers say "Go Man Go." It is all reminiscent of that 5th grade poem we had about the "youth who bore mid snow and ice a banner with the strange device, Excelsior." Onward and upward.

But you're stalemated. Your Catholic Theatre community group is a few years old. You have a comfortable treasury (enough to start the next show). You may not be a famous group but there are no black marks against you. You have always tried to do good theatre, the best theatre.

Every year you run upon three or four people with exceptional talent—the next year they get married, go into the Army or enter the convent—but three or four more come along.

The nucleus of your organization remains enthusiastic, a few fall by the way (you never know why), some become uninterested and take up field hockey.

Mr. Smett is a graduate of Aquinas Institute, Rochester, New York, and attended the University of Western Ontario, the University of Toronto and the University of Ottawa. He is at present Associate Editor of the Rochester Catholic paper, The Catholic Courier Journal.

His theatrical background is as follows. In Toronto, Ontario, Mr. Smett was active with the Inkerman Players and the St. Malachy Guild of which he was a founding member. He has also worked with the following local drama groups: The Genesians (Nazareth College group), The Pittsford Summer Theatre, Holy Redeemer Parish Theatre Guild, St. Boniface Footlight Club, Arena Theatre (professional company), and is one of the founders of The Catholic Theatre of Rochester. In addition to acting, Mr. Smett has directed on several occasions for some of the organizations mentioned, and has authored several one-act plays.

Want to set off a bombshell? *Get yourself a theatre.*

For five years you've been going from pillar to post. Once to St. Bridget's auditorium, where the pastor forgot to tell you that the Ladies' Auxiliary met Tuesdays and Thursdays come hell or high water. So you tried holding rehearsals in somebody's living room on those evenings. It would have been easier to get the Oberammergau cast into a 'phone booth.

Then there was that time at the Lithuanian Club when in the middle of the death scene a blasting rendition of the "Beer Barrel Polka" rose through the floor from the juke-box in the bar below.

And of course good old Perpetual Help parish hall with that most diabolic of all contrivances, the combination auditorium-gymnasium, where the simultaneous basketball games and Passion Play rehearsals had the happy result of Judas being elected team captain.

Central High School was a wonderful experience with its terrific new light board and act curtain, and wasn't that new hardwood stage floor just peachy! It should have been. If you stared at it too long, five janitors pounced on you. Not a nail, not a tack could touch it. High heels?—are you insane! Permission to hold the set up with scotch tape was granted only after a meeting of the school board.

"Now that I am queen, I must have a bed and a room of my own." Do you remember that line from Housman's "Victoria Regina" when the child-queen is told that she will now rule over all the peoples of the British Empire? The most powerful monarch in the world wanted only what would have been the tiniest luxury to her lowliest subject.

Much in the same way, a theatre group desires to have and should have a theatre of its own. Sounds like a big order, but the survival of the group soon demands the roots that form and hold with "a place to hang your hat."

A pillar to post existence may have a certain gypsy glamor in the early stages of a group's activity. Why be bothered with rent and maintenance and the thousand and

(Continued on page fifteen)

COMMUNITY CORNER:

NOTICE!

CATHOLIC THEATRE

Hear, Ye! Hear, Ye! I have heard complaints, and I have MADE complaints of my own that COMMUNITY Theatre, ADULT Theatre and PARISH Theatre, ETC. are neglected by this NCTC Bulletin which is always full of CHILDREN'S Theatre, HIGH SCHOOL Theatre and COLLEGE Theatre! ETC.

REFLECT: Children's, High School and College Theatre, Etc. are all EDUCATIONAL Theatre, Preparatory, introductory . . . etc.

They are the NATURAL foundation for Parish, Adult, Community Theatre groups! ETC.

Got the Idea?

We Adult Groups are the tops! the crown! the final end, so to speak! etc.

And

Nobody denies it.

The BULLETIN does NOT neglect us, WE neglect it!

The editor of the Bulletin is not a MIND-READER and cannot possibly print data that we do not send in.

SO,

My fellow-Adult Theatre Group heads, we are to blame and the fault is OURS!

May I suggest that we correct this Fault?

Send your information to: Rev. Anthony V. Zoghby

Mobile Theatre Guild

P.O. Box 20

Mobile, Ala.

I want to keep this COMMUNITY CORNER going bright and strong. FIRST I want to see that we are all properly introduced. If you are the leader of an Adult Theatre Group affiliated with NCTC, please write to me and give some information on yourself and your group, and we will plan at least one introduction of an Adult Group every issue. If we can make people conscious of active adult groups we can encourage those who are part of the thousands of potential groups that may never be Activated unless we help. Send your information in NOW!!!! Don't put it off, do it.



*When ordering from our advertisers be sure to mention
National Catholic Theatre Conference.*



Theater Group Meets at Barry For Discussion

Sister Marie Carol, O.P., of the college speech and drama department, has been asked to serve as chairman for the Florida chapter of the National Catholic Theater Conference, the Barry drama department announced recently.

A meeting of the Florida chapter was held in April, at Barry, the only Catholic college in the state, to discuss how membership in the Theater Conference might be increased in Florida.

Representatives of several Catholic high schools from such distant points as San Antonio and Key West, Fla. were on campus to register for the meeting and to participate in the discussion. Literature was handed out to acquaint non-member schools with the aims and purposes of the theatrical organization, and students of the drama department demonstrated the art of theatrical makeup and stagecraft.

Members of the Barry college Playhouse and drama department entertained the faculty and students from the visiting schools with their presentation of Christopher Fry's *Boy With A Cart* on the outside stage of Florida Gardens. An informal question and answer period about the National Catholic Theater Conference followed.

Consisting of 114 colleges and universities throughout the country, the National Catholic Theatre Conference was founded in 1937 through the common desire to foster the spread of truth through drama. The conference serves to channel information about plays and play production, and to exchange experience in theatrical production between member schools.

Features of the Theater Conference include a lending library, a critical comment service on current professional productions on Broadway and on tour, an up-to-date listing of productions by member groups, affording a list of suggestions for future programs at other schools.

Each month from September to June, the organization sends out a newsletter informing members of events in amateur and professional theatre, with information concerning new methods in stage craft, dramatic presentation, and lighting.

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**Financial Statement for the Year Beginning
After the Convention, June, 1955 and
Ending June 1, 1956**

RECEIPTS

| | |
|--|-------------|
| Profit from the Convention | \$ 7,839.18 |
| Student Memberships | 2,604.30 |
| 1665 High School Student Memberships | |
| 94 College and University Students | |
| Regular Memberships | 4,512.00 |
| Sustaining | 200.00 |
| Subscriptions | 216.00 |
| Annuals | 91.00 |
| CTC Transferred Funds—from Miss Cuny | 3,916.11 |
| Medals | 408.75 |
| Sale of Typewriter and Desk | 73.00 |
| Cuts for 1956 Annual | 35.00 |
| Donations from St. Paul & L.A. Play Festivals .. | 119.66 |
| Play Lists and Play Copies | 8.50 |
| Midwest Stage Lighting Company Ad | 15.00 |
| Pictures | 3.00 |

TOTAL RECEIPTS\$20,139.65

EXPENSES

| | |
|---|----------|
| Telephone and Telegrams | \$ 80.83 |
| Postage | 185.94 |
| Supplies | 9.90 |
| Printing | 274.88 |
| Library | 889.97 |
| Secretarial Services and Auditing | 138.50 |
| Savings Accounts | 9,500.00 |
| Office Equipment | 100.83 |
| Drayage | 18.80 |
| Publications | 3.35 |
| <i>Catholic Theatre</i> Publication | 3,000.00 |
| CTC Medals | 616.42 |
| Travel to Conventions and Meetings | 160.00 |
| Membership Drive | 50.00 |
| AETA and ANTA Memberships | 21.50 |
| Advancement on Annual | 200.00 |
| 10% Refund on Student Memberships | 91.20 |
| Delayed Convention Expenses | 218.73 |

TOTAL EXPENSES\$15,560.85

Total Receipts\$20,139.65
Total Expenses 15,560.85

Balance on Hand 4,578.80
Savings Accounts 9,500.00

CTC Funds, June 1, 1956 14,078.80



MOPPET THEATRE

In the Culion Leper Colony, in faraway Palawan of the Philippines, a lone Jesuit, Father Robert Rice by name, diligently tends the slowly mounting flame of Children's Theatre for his little ones. Recognizing the therapeutic values of Creative dramatics for afflicted children, Father Rice has set to work to provide every type of experience in playmaking for the leper children. What he lacks is the material, the faggots, the stories, the plays with which to work.

Please, please collect your plays for children, your manuscripts, the little sketches your own groups have done for special occasions—send them off to Father without delay—**TODAY.** Tomorrow you may forget!

His Address: Rev. Robert Rice, S.J.
Culion Leper Colony
Culion, Palawan
Philippine Islands

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ONE ACT PLAY – 1956

Catholic Youth Council – Diocese of Buffalo

by ROBERT E. DISPENZA

The Catholic Youth Council of the Buffalo Diocese experienced its most outstanding year with its One Act Play Competition which is conducted as a post-Easter activity. This activity which has gained national recognition among Catholic youth groups, started in 1946 as an inter-parish competition. Since that time it has grown in size as well as quality.

The winner of the Senior (Young Adult) Competition this year was St. Mark's parish presenting "Release" by Dorothy Clarke Wilson under the direction of Mrs. Raymond Lenahan and John Siracuse. In the Junior Competition, St. Joseph's New Cathedral parish finished first with "Where Love Is" by Iden Payne. Miss Leona Kothen was the director.

Several changes have been made in the operation until it has reached its present well organized function. On the even numbered years the plays are religious while on other years they are comedy with the CYC Office distributing an approved list of plays. Plays not on the list must be submitted to the Central Office for approval. This establishes a uniform standard which rules out offensive and false ideas promoted by many writers. A play may be approved but still contain material which has to be edited by the presenting director, such as vulgar language, non-Catholic biblical or liturgical terms.

The plays are presented on three consecutive Sundays with three presentations going on at one location. The schedule is so arranged that a cast does not meet the same opponent more than once. Also each play is placed in a different starting position each week. This is due to the fact that many people feel the play presented first is at a disadvantage. Each cast has an opportunity to act as host, providing some type of refreshments for the other two casts. Chairman and timekeeper are provided from the ranks of the youth.

A CYC representative who is called a Cultural League Director is present at the site of each competition. This individual, who is a volunteer, makes sure that the competition is run off in the proper manner and acts under the direction of the Diocesan Youth Director.

Statistically speaking, there were 67 parish entries this year which is its eleventh year of operation. There were over 1,000 young people participating, 400 adult parishioners, 100 judges and 32 CYC League Directors. This reaches the amazing total of over 1,500 active promoters of the drama.

Last but not least are the judges who so generously pass on the quality of these plays, thereby making the competition possible. These people are recruited on the basis of their ability in drama and it has been found that regardless of their

religion they have been most generous with their time and talent. Not only do they judge these competitions but after the presentation they visit with the casts and directors, giving valuable advice on how the play could be improved.

It is impossible to measure or even point out all the positive features of drama as it affects our youth. The training received in public speaking, poise, social graces, leadership opportunities, etc. are only a few of the many parallel results from this activity. We of the Buffalo Diocese cannot speak too long nor too loud about such an activity for youth.

The following is a list of Religious One Act Plays presented in the CYC Play Finals (Catholic Youth Council—Diocese of Buffalo) 1956:

SENIOR COMPETITION

"Sight of the Blind" by Daniel A. Lord, S.J., presented by Ascension No. 2 and directed by Mr. John Norris.

"Where Love Is" by Iden Payne presented by Ascension No. 1 and directed by Mr. John Norris.

"Dust of the Road" by Kenneth S. Goodman presented by St. Adalbert and directed by Mr. Daniel Kingsley.

"Release" by Dorothy Clarke Wilson presented by St. Mark and directed by Mrs. Raymond C. Lenahan and Mr. John Siracuse.

JUNIOR COMPETITION

"Release" by Dorothy Clarke Wilson presented by Holy Spirit and directed by Mr. James Harmon.

"The Lord's Prayer" by Francois Coppee presented by St. John the Baptist, Kenmore, and directed by Miss Rita Zimmer.

"Where Love Is" by Iden Payne presented by St. Joseph's New Cathedral and directed by Miss Leona Kothen.

"Out of the Darkness" by John McGreevey presented by Ascension No. 3 and directed by Miss Beatrice Clinch.

The CYC rules spell out the type of play to be used for the current season. Also to quote from the CYC Rule Book, page 36: "The play should not in any way reflect directly or indirectly on Catholic teaching; for example, disrespect of parents, the use of profane or vulgar language, immodesty in dress or costume, disobedience or ridiculing of parents, teachers, superiors or any other person in authority."

EDITOR'S NOTE: A *Judges' Score Sheet* will be sent to any interested member or subscriber. Address: Editorial Office.



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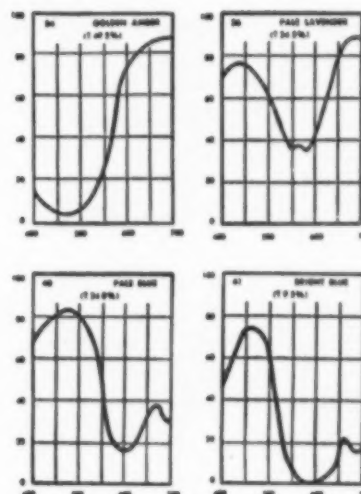
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WELCOME MAT

Rev. Robert Rice, S.J.
Culion Leper Colony
Culion,
Palawan, Philippines

The Holtrin Players
213 West 82nd Street
New York 24, N. Y.

Ursuline Academy
1032 Grand Concourse
Bronx 56, N. Y.

Sr. Mary Agatha
Mt. St. Mary Seminary
Nashua, New Hampshire

Sr. Mary Immaculata, S.N.D.
37 West 5th Street
Covington, Kentucky

Mrs. Florence R. Kahn
2513 Liberty Heights Avenue
Baltimore 15, Maryland

Rev. J. F. Boyle, S.J.
Ballarmine College
Plattsburg, N. Y.

Rev. John E. Bennett, S.J.
St. Joseph's College High
Eighteenth and Thompson Sts.
Philadelphia 21, Pa.

Rev. Robert F. Smith
Moderator, C.Y.O. Play Contest
Sacred Heart Church
1739 Ferry Avenue
Camden, N. J.

Miss Gertrude Walsh
1 University Place
New York, N. Y.

Lewis College of Science
and Technology
Lockport, Illinois

Sr. St. Anastasia
St. Jean Baptiste High
173 E. 75th Street
New York, N. Y.

The Columbian Glee Club
1 Stoddard Rd.
East Haven, Connecticut
% Matilda C. Friscoe

Forest Ridge Convent
Interlaken Blvd. & 19th Ave. N.
Seattle, Washington

John P. Hynes
Box 237
St. John's University
Collegeville, Minn.

Sr. Mary Corona, O.S.F.
Sacred Heart School
Bernard, Iowa

William F. Croarkin
Chaminade High School
9601 Cattaraugus Avenue
Los Angeles 34, California

The King's Players
Hopkins Avenue
Haddonfield, New Jersey

Sr. M. Rose Francis
Sts. Peter and Paul High
9023 S. Exchange Avenue
Chicago 17, Ill.

Catholic Youth Organization
50 Chestnut Street
Rochester 4, N. Y.
% Mr. Howard Meath

Music Theatre of Rochester
57 Shepard Street
Rochester 20, N. Y.
% Miss Noreen Carey

The Theatre Group
Trinity High School
7475 Division Street
River Forest, Illinois

Sr. M. Consilia, I.H.M.
Our Lady of the Angels
High School
Los Angeles, California

Mr. Gene Gibbons
137 Scoville Avenue
Oak Park, Illinois

Rev. Paul C. Perrotta, O.P.
Caldwell College
Caldwell, New Jersey

Pssst ! ! ! If You Are A "Warywart," Better Skip This . . .

This is not stupendous. There is nothing colossal involved here.

Probably you will lose not one erg of zest for living if you decline to run right out and buy one.

Neither, perhaps, will you flip to the underside of the well-greased rung of the social ladder if you neglect to finish reading this article.

Indeed, IF you seriously desire to save yourself hours of time; IF you think to conserve your store of legal tender; IF you are earnestly determined to avoid the fuss and fret of travel, the vast expenditures of energy required to greet "ancient" friends, to make new ones, to weather the excitement of Regional Meets and Play Festivals, of National Conventions, PLEASE STOP READING NOW. Why?

BECAUSE YOU ARE A "WARYWART."

LISTEN! Since, 1937, approximately 2300 persons—all perfectly intelligent, law-abiding, culture-loving people—have made the mistake of reading this propaganda! Will you insist upon making the same mistake?

CONSIDER! Between *today and October 15, 1956*, those same 2300 persons, plus approximately 700 more, will INSIST upon having what this warning is trying to KEEP FROM YOU! And WHY?

BECAUSE those 2300 persons have already discovered—and the 700 more will discover—that a tidy membership in the NATIONAL CATHOLIC THEATRE CONFERENCE is the "Open Sesame" to participation in CATHOLIC THEATRE at its dynamic best. And WHY?

BECAUSE NCTC is a learn-profit-and share organization on both sides of the footlights. Playwright, Producer, Director, Designer, Technician, Manager, Audience—each has his own gift to offer and his own personal responsibility to assume in this common dedication to the diffusion of truth, beauty, and goodness through soundly artistic theatre. But HOW?

BECOME A MEMBER OF NCTC. Participate actively in one of the most powerful theatre groups in America. Avail yourself of the use of the NCTC lending library of over 1,000 plays; procure the NCTC annotated Play Lists; keep abreast of Broadway through NCTC professional reviews; obtain firsthand reports of the production of other NCTC member groups; cash in on reduced royalty rates on good plays specially arranged by NCTC with leading play publishers; enjoy each month the official NCTC THEATRE BULLETIN with its coverage of all facets of theatre written by theatre experts of national repute, its cross-country report of who-is-doing-what-and-where; get in on NCTC theatre meetings and festivals in your region; treat yourself to the inspiration of a national convention bi-annually. NCTC has a membership designed to fit every size wallet and every area of interest.

THE TIME TO JOIN IS NOW. And WHY?

BECAUSE YOU CANNOT AFFORD TO BE A

"WARYWART." YOU cannot afford to take a jaundiced-eyed view or a let-George-do-it attitude toward the leisure time arts in a world of automation. YOU cannot afford to pass up the assistance that NCTC can offer you to make you a better theatre artist than you already are. YOU cannot afford to ignore NCTC even if your interest in theatre is simply *interest*. YOU cannot afford to hide your own little light under a bucket of ennui. YOU simply cannot afford to be a "Warywart."

Now, what do you think of what has happened to you because you insisted upon reading this article!

P.S. There are special reduced rates at the NCTC National Convention in Kansas City next June! For all members of NCTC, that is!

CLASSIFICATION OF MEMBERSHIP

The Conference solicits the support of individuals and producing groups under the following classifications:

INITIATION FEES \$1

Payable on all NEW and on all LAPSED subscriptions and memberships.

SUBSCRIBERS \$3 (plus initiation fee)

A subscriber receives the Production Calendar throughout the year.

MEMBERS \$10 (plus initiation fee)

In addition to the Calendar, members receive such other material as may be distributed (e. g., play list), service on all inquiries, royalty reductions on limited list of plays each season, use of the lending Library without extra charge, one seat and one vote in closed business meetings. Membership may be held by individuals or groups, but when membership is held in the name of an individual royalty reductions may not be claimed for more than one product unit.

STUDENT MEMBERSHIP \$1.50

College and high school students receive the Production Calendar and are entitled to reduced rates at national and regional activities. Student memberships are granted only where the school holds a group (\$10.00) membership and there must be no less than 20 student applications.

SUSTAINING MEMBERS \$25

While contributing more substantially to the support of the Conference, sustaining members have the rights and privileges of members and, in addition will be published as sustaining members at least once during the year.

LIFE MEMBER \$200

Members who have been continuously on the rolls at the Conference for three years may become life members by payment of this maximum fee. They will be forever exempt from annual dues, and will have the rights and privileges of members in addition to being published as life members at least once a year.

MEMBERSHIP PERIOD

October 1 to September 30 of the following year.

NCTC BI-ANNUAL CONVENTION
KANSAS CITY, MISSOURI
JUNE, 1957

REGIONAL CHAIRMEN AND AREA REPRESENTATIVES

EDITOR'S NOTE: Listed below is the list of Regional Chairmen and Area Representatives for the N.C.T.C. This list is as complete as is possible at this time. This page will be devoted each month to Regional Reports. The reports will be sent to the Editorial Office by the Regional Chairmen. Please send all regional news to your Regional Chairman or area representative.

1. PACIFIC NORTHWEST—Idaho, Oregon, Washington, British Columbia.
Regional Chairman:
2. PACIFIC SOUTHWEST—California, Nevada.
Regional Chairman:
Area Representatives:
San Francisco: *+ S.M. Fleurette*
Los Angeles: Sr. Consilia, I.H.M., Our Lady Queen of Angels High School, Los Angeles.
3. MOUNTAIN REGION—Montana, Wyoming, Colorado, Utah, Arizona, New Mexico.
Regional Chairman: Sister Mary Victor, S.I., 4358 Utica Street, Denver, Colorado.
Area Representative: Montana: Sister Mary Seraphine, Girls' Central High School, Butte, Montana.
4. NORTH CENTRAL REGION—Minnesota, North Dakota, South Dakota.
Regional Chairman: Sr. Mary Charitas, C.S.J., 1890 Randolph Street, St. Paul, Minnesota.
5. WEST CENTRAL REGION—Nebraska, Kansas, Oklahoma, Missouri, Arkansas, Louisiana.
Regional Chairman: Sister Agnes Virginia, S.C.L., Hogan High School, Kansas City, Missouri.
Area Representatives: Nebraska—Sr. Martin de Porres, Guardian Angels High School, Westpoint, Nebraska. Kansas—Sister M. Stephen, O.S.U., Ursuline Convent, Paola, Kansas. Missouri—Sister Mary Alene, S.S.N.D., Notre Dame High School, St. Louis, Missouri.
6. CENTRAL REGION—Iowa, Wisconsin, Illinois.
Regional Chairman: Sister M. Susan, S.S.N.D., McDonald Memorial High School, Chippewa Falls, Wisconsin.
Area Representatives: Iowa—~~Mr. Hugh Fitzgerald, Loras College, Dubuque, Iowa.~~ Wisconsin—Sister M. Theodata, F.S.P.A., Aquinas High School, LaCrosse, Wisconsin. Illinois—Sister M. LaVerne, O.S.F., College of St. Francis, Joliet, Illinois. ~~Chicago—Anna Helen Reuter, Immaculata High School, Chicago, Illinois.~~
7. TEXAS REGION—Texas. *+ J. J. J. J.*
Regional Chairman: Sister Helene Probst, C.C.V.I., Incarnate Word College, San Antonio, Texas.

8. EAST CENTRAL REGION—Indiana, Ohio, Kentucky, Michigan.
Regional Chairman: Sister Patricia Ann, S.C.N., Nazareth College, Nazareth, Kentucky.
Area Representatives: Indiana—Sr. Mary Olive, S.P., St. Mary-of-the-Woods College, St. Mary-of-the-Woods, Indiana. Michigan—Sister Marguerite, R.S.M., Mercy College, Detroit, Michigan. Sister Mary Avila, I.H.M., Marygrove College, Detroit, Michigan. Ohio—Sister M. Hildegard, R.S.M., Our Lady of Cincinnati College. Sister M. Carlos, R.S.M., Mercy High School, Cincinnati, Ohio. *+*
 9. SOUTHERN REGION—Alabama, Mississippi, Florida, Georgia, ~~North Carolina, South Carolina~~, Virginia, West Virginia, Tennessee.
Regional Chairman: Sister Mary Immaculate, S.S.J., St. Joseph Convent, Wheeling, West Virginia.
Area Representatives: Florida—Sister Marie Carol, O.P., Barry College, Miami, Florida. ~~Georgia—Sister Marie Celine, C.S.J., Mt. St. Joseph Academy, Augusta, Ga.~~ Virginia—Rev. John P. Hannon, Catholic Theatre Guild, 305 N. Third St., Richmond, Virginia. Tennessee—Brother Roger, Christian Brothers' College, 650 East Parkway, So. Memphis, Tennessee.
 10. MID-ATLANTIC REGION—New York, New Jersey, Pennsylvania, Delaware, Maryland.
Regional Chairman: Mother Mary Peter, R.S.H.M., *Correct* Marymount College, Tarrytown, N. Y. Mother Mary Camillus, O.S.U., Mt. St. Ursula, New York.
Area Representatives: Maryland—Mr. Don J. Waters, St. Joseph College, Emmitsburg, Md. Rochester, N. Y.—Mr. Robert Smett, Catholic Courier Journal, 35 Scio St., Rochester, N. Y. New Jersey—Rev. Gabriel Stapleton, S.D.S., Mother of the Savior Seminary, Blackwood, New Jersey.
 11. NEW ENGLAND REGION—Maine, New Hampshire, Vermont, Connecticut, Rhode Island, Massachusetts.
Regional Chairman: Sister Mary Ernesta, C.S.J., Regis College, Weston, Massachusetts.
Area Representative: Rhode Island—Sister M. Aurelia, R.S.M., St. Xavier Academy, Providence, Rhode Island.
 12. CANADIAN REGION—
Regional Chairman:
- THEATRE CONSULTANTS: *Children's Theatre*—Sister Marie Fleurette, Immaculate Heart College, Hollywood, California. Frances Cary Bowen, 12 Hillside Rd., Baltimore, Maryland. *Community Theatre*—Father Anthony Zoghby, Mobile Theatre Guild, P.O. Box 20, Mobile, Alabama.

N.C.T.C.



National Catholic
Theatre Conference --

"An association of parish,
educational, and community
theatres, established in 1931
for the development of common
action and the promotion of
mutual service."

N.C.T.C. Family counts

- 8 members in Canada
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- 1 member in Hawaii
- 1 member in Iraq
- 2 members in Philippine Islands

u. "Physoox" -- 1956



D.C.T.C. Family - 1956

| | | |
|----------------------|-------|------|
| Regular Members | ----- | 483 |
| Subscribers | ----- | 86 |
| Student Members | | |
| College + University | ----- | 114 |
| High School | ----- | 1610 |
| Total | ----- | 2293 |

REGIONAL REPORTS TO DATE

1. *Pacific Northwest*No chairman; no report
2. *Pacific Southwest*No chairman; no report
3. *Rocky Mountain*Sister Mary Victor, S.L.
Report: From Denver area: In January, an experiment in an all-Parochial play, with all parochial high schools pooling their talents for a production of "Twelfth Night," under the direction of Dr. Earl Bach. Father Herbst, C.M., was Business Manager for the project. This replaced the traditional One-act Play Festival. The production was well received by large audiences. No plans have as yet been formulated for the 1956-1957 season.
4. *North Central Region*Sister Mary Charitas, C.S.J.
No Report.
5. *West Central Region*Sister Agnes Virginia, S.C.L.
No Report.
6. *Central Region*Sister Mary Susan, SSND
Report: Letters sent out to all lapsed members. January: Board Meeting in Chicago. February: LaCrosse Drama Festival at Regis High School. March: Assisted with publicity for Dubuque Festival. April: Midwest Play Festival at Loras, Dubuque. May: Chicago Meeting to plan Regional Meeting to be held at Mount Mary, Milwaukee in October.
7. *Texas Region*Sister Helene Probst, C.C.V.I.
No Report.
8. *East Central Region*Sister Patricia Ann, S.C.N.
Report: Vice Chairmen appointed for each State. New Members added in each State. Drama Festival in Kentucky in May for Conference publicity. College Festival and High School Workshop in Indiana. Ohio directed the publication of CATHOLIC THEATRE conducted a Drama Festival. Michigan sponsored both College and High School Workshops.
9. *Southern Region*Sister Mary Immaculate, SSJ
No Report.
10. *Mid-Atlantic Region* ..Joan Thellusson Nourse, Ph.D., (Retiring). Newly-appointed Co-Chairmen: Mother Mary Mary Peter, RSHM, Mother Mary Camillus, OSU.
Report of Dr. Nourse: Recommendation of nominees for area representatives. Regular notices sent to all members of Regional activities; membership drives; festivals and competitions successfully sponsored.
11. *New England Region*Sister Mary Ernesta, CSJ
Report: September, 1955—Organizational Meeting at St. Joseph College, West Hartford. November 26-27—First Regional Meeting at New Haven. Conducted tour of Yale Drama School. Play Production demonstrations; Drama clinic. March 3, 1957—Second Regional Meeting at Boston University. Demonstrations in Dance Drama, Stage Design, Costuming, the latter by David Ffolks of Boston U. Theatre Staff who displayed the costumes

which he designed and had made in Spain for the recent movie, ALEXANDER THE GREAT. Plans in the making—Play Festival for Fall, 1956.

Florida Area Report: Sister Marie Carol, O.P. Barry College, Miami, makes available to NCTC its superb theatre facilities for Area Meetings. Plans are in the making for further meetings during the coming year. Those who attended the first meeting at Barry last April were enthusiastic about NCTC and are eager to form an area group in Florida.

Rochester Area Report: Robert Smett, Area Rep. Rochester area numbers eleven active member groups in NCTC, Community, College, and High School levels, seminary group also. Besides an ambitious production schedule for each of the groups, the Rochester area sponsored a Drama Festival last April, as well as lectures by theatre experts to the various college and high school groups—subject: Catholic Theatre. Plans for 1956-1957: Two Drama Clinics; one on college level, one on high school level; monthly meetings with drama directors and teachers to attempt a closer relationship between area groups.

CATHOLIC THEATRE GUILD OF LOUISVILLE

The 1955-56 season marked the 25th anniversary for the Catholic Theatre Guild of Louisville. The Guild started this season with the recent Broadway comedy, "King of Hearts." The second production of the season was an Irish comedy, "The Far-off Hills." The high point of the season was reached with the presentation of "The Caine Mutiny Court Martial." Although the story had been presented to the public many times in various forms, most recently on television, the Guild's production was enthusiastically received, and suffered no adverse criticism from comparison. The last production of the season was a musical, "Three Damsels and a Dam."

At the banquet held in May, the annual awards were presented.

Realizing that the success of the 25th season depends to a great extent on the equal success of the following season, the Guild has carefully selected three of the four plays for 1956-57. They are: "The Solid Gold Cadillac," a recent Broadway comedy; "The Cat and the Canary"; and "The Crucible." The last play is still under consideration.

The Regional map on pages eight and nine was designed and executed by Sister Mary Aloysius, O.P., and Sister M. Honora, O.P., of Racine, Wisconsin.

From New Jersey!

Rev. Gabriel Stapleton, S.D.S. of Mother of the Savior Seminary, Blackwood, New Jersey, sends the following:

1. A Local Newsletter will be published by the Area Chairman bi-monthly beginning October 1, 1956. The Area members will send in news of planned activities and reports on activities achieved. Through the medium of the Newsletter the members will know when events are scheduled so that, if possible, they may attend one another's productions. It was also suggested that the members invite one another as Critics; the reviews could then be published in the Newsletter. The Newsletter would then be forwarded to the Secretarial Office at the New Jersey source *Catholic Theatre*.

2. The New Jersey Area will sponsor a Catholic Theatre Clinic to be held on November 1 at Francis Jordan Auditorium, Mother of the Savior Seminary, Blackwood, N.J. Since the program will cover play direction, stage lighting, make-up, acting, and speech, it was decided that Francis Jordan would be the best choice from the viewpoint of theatrical equipment, general housing facilities, and its relatively focal location. The Clinic activities will be so geared as to have two sessions running concurrently—one for the Moderators and college groups; one for high school groups.

3. Father O'Connell, S.J., together with Father Stapleton, will begin spadework on a Henri Gheon Symposium. The Area will sponsor it for the Moderators and College students sometime in the Spring of '57. The Literary Club of St. Peter's College will provide the Symposium together with students invited from other Colleges. Invitations will be extended to all colleges in the Mid-Atlantic Region.

More details about this active area in the October issue of *Catholic Theatre*.

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KANSAS CITY, MO.

JUNE, 1957

With the Editors . . .

This September issue (replacing the mid-summer issue) begins another year for the NCTC publication *CATHOLIC THEATRE*. We are here to serve you. We can do so only if we are "fed" the news from your individual "place of business." In order to facilitate matters in the Editorial Office we ask that you observe closely the following:

1. **DEADLINE** for news, articles, ads, etc.—the first day of the month preceding publication date. It is our aim (with the promise of the Printer) that the Bulletin be distributed on the First day of the month. So, for example, if you wish to see your article or news-note published in the November issue of *CATHOLIC THEATRE*, send them to the Editorial Office *before* October 1.

2. Beginning with the September issue there will be a report published concerning the activities in **EACH** region. Don't have a "blank" space after your regional section! Send your reports to your Regional Representative or Chairman. It will be forwarded to this office. If no chairman has as yet been appointed for your area then send your information directly to the Editorial Office. There is no reason for your school or community not being represented. You send the items; we'll print 'em! (See page seven)

3. Each month we would like to feature the following sections: "Community Corner," "College Call Board," "Strictly Teen," and "Moppet Theatre."

Sr. Elizabeth Seton, O.P.

Sr. Mary Honora, O.P.

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COLLEGE AND UNIVERSITY

THE COMEDIAN, by Samuel James Larsen, held the spotlight July 20 through 29 at Immaculate Heart College, Hollywood. Produced by Joseph Rice and presented by Genesis Productions, the play had a professional cast of Hollywood actors. Adapted from the French classic by Henri Gheon, the drama was directed by Abraham Sofaer whose past experience included playing a wide variety of Shakespearean roles at the Old Vic and at Stratford-on-Avon.

* * *

Mr. Messuri and Mr. Tanno of the Marymount College Drama Department, Tarrytown, New York, have decided on three of the major productions for next season: Maxwell Anderson's MARY OF SCOTLAND, G. K. Chesterton's MAGIC, and Sidney Howard's THE LATE CHRISTOPHER BEAN. Dates will be announced soon.

* * *

On March 21, 1956, the College of Our Lady of the Elms, in cooperation with International Theatre Month, produced the drama SONG AT THE SCAFFOLD by Gertrude von le Fort, translated by Emmet Lavery. The play was set in the convent of an order of Carmelite nuns in Compeigne, France, at the time of the French revolution, and actually is a true story, disclosed by Sister Marie, the only survivor of the convent.

* * *

During the summer session, The College of Teresa, Kansas City, Missouri, produced *Parlor Talk*, a two-act original drama written by Sister Marcella Marie, C.S.J. The play tells the story of a young Sister who has a bitter feeling towards her aunt because of a misunderstanding. The cast includes six nuns and three seculars. The director was Sister M. Felice, C.S.J.

A program of oral readings was given by Sister Mary Victoria, R.S.M., for the summer students. Her selections included: "The Confessional," a humorous short story by Sean O'Faolain; "The Miracle at Cana" from *A Woman Wrapped in Silence* by John Lynch; "Salve Regina," a poem by Sister Maris Stella, C.S.J., and two scenes from the play *Counted as Mine* by Sister Mary Francis, P.C. Sister Victoria, a drama major, received her degree at the close of the session.

At the meeting held at Mundelein College, June 18, to make plans for the NCTC collegiate fraternity, The College of St. Teresa was represented by Sister Felice and three students: Twila Hegarty, Alyce Marie Schmidt, and Mary McQueeny.

The Argus Eyes Players of St. Peter's College, Jersey City, New Jersey, were represented by a distinguished production of Shakespeare's *Henry VII*. Rev. Robert J. O'Connell, S.J., was producer and Roy Irving directed.

* * *

The Dramatics Association of Nazareth College, Rochester, New York, presented an arena-staged production of the fantasy SNOW WHITE AND THE SEVEN DWARFS in the college auditorium on May 9 as part of the annual May Day festivities. Mr. Alan A. Stambusky Jr. is drama director.

* * *

Creative Dramatics was a course offered for the first time at Dominican College, Racine, with Sister M. Honora, O.P., teaching the theory and principles, and conducting demonstration classes with the 6-7 and 8-9 year olds.

* * *

Four performances of the Chinese classic LUTE SONG were given by the Little Theatre of the College of St. Francis, Joliet, Illinois. Stylized scenery and special lighting effects were used.

A stylized elevated track formed the foreground for the verse choir which personified the elevated train in the one act play HYACINTH ON WHEELS by Walter Kerr. Action occurred on a series of platform levels, representing both the offices of the elevated company and the kitchen of the tenement dwelling family.

In March during Better Speech Week the entertainment consisted of four theatre forms: acting, impersonation, script-in-hand, and interpretative reading. The one-act comedy, "Dearie, You're a Dreamer" by F. M. Casey was the acting number; "Mary of Scotland," the prison scene, was given impersonative treatment, while the one-act drama, "The Red Key" by Charles Emery, received a script-in-hand production. "The Saint," a story by Antonia White was the oral interpretation number.

In May, St. Francis Children's Theatre, under the direction of Sister M. Fernanda, O.S.F., produced "Snow White and the Seven Dwarfs."

HIGH SCHOOL DRAMA DIRECTORS

Send articles for "Strictly Teen" directly to the Editorial Office, College of St. Mary of the Springs, Columbus 19, Ohio.

COMMUNITY

Edgar Kloten directed N. Richard Nash's **THE RAIN-MAKER** at the Ivy Tower Playhouse, Spring Lake, New Jersey, July 16-July 21. In the following production, Guy Bolton's **ANASTASIA**, presented July 23-July 28, Mr. Kloten took a major acting role.

* * *

The Catholic Theatre Guild of Evansville, Indiana, concluded the season with the production of a melodrama, **SILAS THE CHORE BOY**. Next season are scheduled: **RIGHT-EOUS ARE BOLD**, **HOBSON'S CHOICE**, **SOLID GOLD CADILLAC**, and **BLYTHE SPIRIT**. Mr. Patrick Maloney, president of the Guild, also directed the productions.

* * *

The King's Players of Haddonfield, New Jersey, staged two beautiful and moving productions this past season: **THE SONG OF BERNADETTE** and a Lenten play, **BEHOLD THE MAN**.

* * *

St. John Drama Club of Whiting, Indiana will open the 1956-57 Theatre Series with a musical in the new Marian Memorial Auditorium this fall. The musical vehicle has not been chosen as yet.

The completion of the Marian Memorial Auditorium is a significant milestone in the history of the Drama Club. For the past thirty years the community thespians have staged their productions in the Whiting Community Center. Donations by St. John the Baptist parishioners have made this long-awaited auditorium a reality.

This past year the St. John troupe presented Gilbert & Sullivan's "H.M.S. PINAFORE" under the direction of Mrs. James Donovan. John Gazda directed the pre-Lenten comedy "MY THREE ANGELS." "THE BETRAYAL," a Passion Play, was directed by Irene Gregorovich. Father Edward C. Homco, C.P.P.S. is moderator of the St. John Drama Club.

* * *

HIGH SCHOOL

Sister Catherine Denis, O.P., of Mt. St. Dominic Academy, Caldwell, New Jersey, reports a most successful presentation of Rosemary Casey's **THE VELVET GLOVE**.

* * *

With Sister Louis Bertrand, S.J., as producer, and Miss Mary Orsini as Director, the students of Wildwood Catholic High School gave stimulating performances in Thornton Wilder's **OUR TOWN**. The Wildwood students also captured the C.Y.O. Diocesan Play Festival Trophy for the second time with an original one act play by Father John Newton. Father Newton also directed the play based on a moment of crisis in the life of a Mexican prizefighter.

* * *

Aquinas Institute of Rochester concluded the past dramatic season with the Annual Curtain Call Party. Honors were awarded for outstanding performances during the sea-

son which embraced **JANUARY THAW**, and **THE WHITE SHEEP OF THE FAMILY**. NCTC's Robert Smett of Rochester spoke to the members at the award banquet which was held on July 9. Graduate members received gold award pins, novice members received their St. Genesius Club membership buttons.

Cole Porter's musical, **KISS ME KATE**, was performed on May 16, 17 and 19 in the high school auditorium. Musical direction was by the Rev. Cyril R. Udall, C.S.B., with the Rev. Fathers J. Leonard Cullen, C.S.B. and John R. Whitley, C.S.B., in charge of the production.

* * *

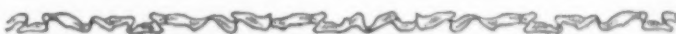
TIL THE RAFTERS RING was the Senior Student show scheduled for production on May 4 and 5 at Saint Catherine's, Racine, Wis. Seniors chose to capture the "periodic down-beat" through four generations of American popular music, interpreting in a series of sketches the people and the times, the moods and the styles, the loves and the spoofs of America with its shoes on—and off.

* * *

The Dramatics Club of St. Joseph's High School, Huntington, West Virginia, produced Robert Hugh Benson's **THE UPPER ROOM** during Holy Week. The play was presented in Huntington's City Hall. The musical background for the play was supplied by the Glee Club of one-hundred and ten voices. Assisting Sister Mercia and Sister Francis de Sales in directing the play were Miss Rosetta Wolfe who took charge of the costuming and settings and Mr. William Moran who served as a student-director.

The Dramatics Club attended the State Drama Festival held for Catholic high schools who are members of the National Catholic Theatre Conference. The State Festival was held in Fairmont in March and was sponsored by St. Peter's High School. St. Joseph's High School won a superior rating for their presentation of **THE LEGEND OF THE LAKE**.

In April, St. Joseph's High School held a One-act Drama Festival for members of the Dramatics Club. Something new was added to our local drama festival for we decided to present the plays 'arena type.' The idea worked out very well. The audience liked the presentation of the plays, the students taking part in the play accepted the challenge given them by the arena-type presentation, and members of the dramatics club who had charge of properties and settings did an excellent job of performing their duties 'before an audience.' Five one-act plays were presented: **AFRAID OF THE DARK**, **LEGEND OF THE LAKE**, **LIFE-MASQUE**, **FOG IN THE VALLEY**, and **ELIZABETH**.



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NINTH ANNUAL HIGH SCHOOL INSTITUTE IN SPEECH AND DRAMA

This summer the St. Louis University Department of Speech offered for the ninth consecutive summer its High School Institute in Speech and Drama. The Institute is a three week course of study offering intensified training in all phases of Speech and Drama. Designed to meet the needs of high school students in the St. Louis area, the Institute this year totalled forty-six students.

One section of the Institute is designed for students interested in learning basic skills in Public Speaking, Debate and Radio Speech. The other section is devoted to students whose principal interest is theatre.

Culminating the activities for the theatre students this year were three one act productions: Moliere's *THE AFFECTED YOUNG LADIES*, *THE DRUNKARD* performed in the old elocution style, and *GHEON'S THE SAUSAGE MAKER'S INTERLUDE*.

* * *

SUMMER ALL-NUN PRODUCTION

Last year the Dept. of Speech of St. Louis University inaugurated the practice of doing one all-nun production each summer. Last year's production was a one hour cutting of a full length original play written by Sister M. Dominic, S.S.N.D. The cast, including twelve nuns, depicted an incident in the life of Blessed Philippine Duchesne.

This year's production was Martinez-Sierra's *CRADLE SONG* with graduate student nuns carrying the roles of the religious. Obviously one of the problems in doing all-nun shows lies in the fact that suitable scripts are not numerous. But the nuns have responded so enthusiastically to the opportunity of gaining acting experience that they have set themselves to perform a twofold task in order that the practice of doing a play annually can continue. First, the nuns who are members of the Drama Theory class have cooperated to draw up a code for evaluating the usability of plays for all-nun casts. Then, using the code as a guide, the nuns have inaugurated an intensive search for suitable plays. Any suggestions which fellow N.C.T.C. members have to offer will be gratefully received.

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Finding suitable scripts is a major problem with all members of the Conference. In an effort to provide a practical solution we have persuaded Father Tom Carey, O.P., of Blackfriars to allow us to publish one of their unpublished plays as a "test." We believe that the "test play" will prove profitable to both Blackfriars and Conference members.

The big problem as far as Blackfriars are concerned is that they have all they can do to keep Blackfriars operating. They do not have the time, personnel or money to serve as a service bureau to schools, colleges, community theatres or individuals in search of plays or play information. Father Carey who recognizes our problem (and shares it) was willing to help—where help is most needed, by providing the playscript but under the following conditions:

- 1—Blackfriars must be protected from an onslaught of correspondence which they could not cope with. To this end The Genesians would act as sole agents. All inquiries, requests, etc., must be sent directly to The Genesians, 1018 Mount Royal Place, Montreal, Canada.
- 2—Blackfriars would not even be expected to forward mail to the Genesians. Their one and only connection with the "test" would be to supply the play which The Genesians would publish and service.
- 3—Royalties (payable to The Genesians) have been set at \$25.00 for first performance, \$20.00 for the second and \$15.00 for each subsequent performance. Conference Members in good standing would be given special rates of \$20.00, \$15.00 and \$10.00.
- 4—Playbooks will be ready by September 1st, 1956. Advance requests or orders for playbooks will be appreciated.
- 5—After expenses have been deducted The Genesians will forward all profit to Blackfriars.
- 6—*Bamboo Cross*—the "test" play is ideally suited to members of the Conference because it is timely, an expose of Red tactics, based on a true experience suffered by the Maryknoll Sisters in China. A small cast of three men and three women and one young girl—a simple interior set. (A tremendous hit with the Blackfriars and was later done on TV with Jane Wyman.)

Who Is Your Area Representative?

See page seven.

AND WHEN IT HAPPENS . . .

(Continued from page one)

one expensive burdens that arise from possession?

If you are DOing theatre you must take on the responsibilities that go with doing it right. The insecurity that comes with a small treasury is a Catholic prerogative that exacts hard work and cooperative endeavor. But the psychological lack of security that comes when you tread on borrowed boards becomes more and more insurmountable in ratio to your artistic stability.

COMMUNITY CATEGORY

If your group falls into the "community" category, has existed actively for a few years, has enough money in the treasury to start a new show, you had better start hustling up your own theatre.

All of a sudden you notice that the tools purchased for building that last set have disappeared, along with a few costumes (two of which were borrowed), and so-and-so's mother insists that all that paint and canvas in her cellar HAVE TO GO. So everything gets shifted to someone's attic.

Now get the stars out of your eyes. They look like the flashing lights on a very expensive and showy marquee—and that's not for you. First of all, you don't want it, and secondly, you can't afford it.

The law makes certain demands on a theatre. There are fire laws and capacity laws, zoning laws and plumbing laws—so let's not get arrested. Otherwise you need a room, a large room (it's awfully nice if there are no pillars) and a stage.

A stage sometimes is a platform with a few lights and a curtain. You need seats for the audience. This is basically one type of theatre. Pretty uncomfortable, pretty stark, pretty small for a Passion Play, you say. Well, that Cecil B. DeMille opus will have to wait, but that little Gheon thing will be done on your OWN stage, in your OWN theatre.

Have you ever tried "arena" staging? It's good, it's fun, and with the right play most effective AND you can put off building that stage for a few months until Joe's friend, the carpenter, can draw up the plans.

You can build as you go along and for the most part "do it yourself" (and how up-to-date can you get!). On stage, you've seen a swank penthouse or a bishop's palace come out of muslin and three or four cans of paint. Well, a painting and cleaning spree with everyone in old clothes and bringing his own mop and brush can make a very respectable theatre out of a snake pit.

Let your audience in on what your doing. Put on a production while you're still in semi-chaos and tell them of your plans. If you are doing something worth while theatrically, (and you had better be by this time) they'll want to help.

YOU ARE ESTABLISHED

Now you have roots! You are established—hang up a sign and let people know it. Pull out that list of plays that you've always wanted to do or, better still, that one of plays



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that should be done, and roll up your sleeves.

Now you have authority! As small and insignificant as your theatre might look to the Civic Players Group a block away (with their annual endowment from the city fathers), your hole-in-the-wall will be as attractive as the calibre of your presentations.

We have come of age as theatre-goers, too, you know. We have decided we want to be entertained and we don't care how rough the diamond as long as it's genuine.

And now what you thought gypsy living takes on a new aspect. Those one-acters for the parish groups and the hospital feel very different when you bring props and costumes back to your own theatre.

You're reminded of Gheon's "compagons" returning from one of those wandering tours that took his wonderful little plays to the villages of France, coming back to Montmartre and the Vieux Colombiere—coming home.

And do become "strolling" players, if you're not already. I don't care what your city, town or hamlet is theatre-wise. If you offer them one-act plays or skits as entertainment for their meetings, banquets, or what have you—they'll jump.

Financially, with two or three of these one-acters always ready to be viewed (if you have enough people, try double casts—it's handy when Lena drops out to have her baby or Frank goes on the night shift) you can cover the bill for those full length plays, which might not draw large audiences, but HAVE to be done.

I don't know how other theatre groups exist financially. Personally, I think sooner or later you must have your own theatre and enough money to pay current bills. But don't be afraid of the red ink—never let it keep you from doing something good. Say a prayer to the Holy Ghost, do your darndest, and listen for the sound of wings!

PRODUCTION SHEET

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The author has taken many highlights of Fr. Louis's life, especially his work at the hospital of Poitiers and has woven an interesting story around them. Most of the characters are from the true story of St. Louis given to her by the Montfort Fathers of Bay Shore, Long Island. Part of the story of the founding of the Daughters of Wisdom is told. The two characters, Louise Trichet and Catherine Brunet are factual.

Drama and suspense is present with plotters against Fr. Louis's life. Wisdom, a blind lady, brings some dramatic moments. Comedy relief is had in the portrayal of Celine, a nurse. Other characters are Brother Mathurin, Fr. Mulot, Pierre, the Vicar-General, Madam Boucher, two boys, and Henri, one of the conspirators. As in all good stories—wit, humor and education is mixed with inspirational messages that make for two hours of entertainment to be remembered.

In these days of world chaos, of spiritual and physical ills, stories are needed that may awaken people to the true causes of world unrest . . . to teach us that we must return closer to God . . . as the only hope and remedy. That we ought to head the message of Mary and realize that Christ is the physician we seek.

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EDGAR L. KLOTEN, *Editor*

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